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MEMORANDA

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RELATING TO

THE BLOCK-BOOKS

PRESERVED IN THE

BIBLIOTHÈQUE IMPÉRIALE,

PARIS;

MADE OCTOBER, M.DCCC.LVIII.,

BY

SAMUEL LEIGH SOTHEBY,

AUTHOR OF THE "PRINCIPIA TYPOGRAPHICA."

LONDON:
PRINTED FOR THE AUTHOR BY T. RICHARDS.

M.DCCC.LIX.

NOT FOR SALE.

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PREFACE.

I MUCH regret that I was unable to prosecute, during last Autumn, my intended examination of the Xylographic Treasures preserved in the Public Libraries of Europe, as announced by me on making known the result of the sale of the two hundred and fifteen copies of the *Principia Typographica*. After having devoted ten days to the collation of the copies of the Block-Books preserved in the Bibliothèque Impériale at Paris, I found my physical strength quite unequal to the fatigue of travelling on the Continent at so late a period of the year; and therefore, with great disappointment, I was necessitated to retrace my steps to England. Having, however, finished my labours at the Imperial Library, it gave me much pleasure to receive from M. Ravenel, one of the Principal Librarians in that Library, the subjoined note:

"Bibliothèque Impériale, Paris, le 21 Octobre, 1858.

"MONSIEUR,

"Vous avez bien voulu, sur ma demande, enrichir chacun des exemplaires de la belle collection de Xylographes que possède la Bibliothèque Impériale d'une notice détaillée. Cette collection acquiert ainsi une nouvelle valeur, ce dont je ne saurais trop vous remercier.

"Agréez, je vous prie, Monsieur, avec l'expression de ma reconnaissance, celle de ma considération très-distinguée.

"Le Conservateur Sous-Directeur du Département des Imprimés,

"J. RAVENEL.

"M. S. LEIGH SOTHEBY, 'Auteur des *Principia Typographica*.'"

I take this opportunity of expressing my thanks for the great courtesy and facilities afforded me in prosecuting my researches at the Imperial Library.

Considering the uncertainty of life, and how extremely doubtful it is, at the present time, whether I may ever be able to accomplish my projected examination of the Xylographic treasures of the other Libraries on the Continent, I have determined, without further delay, on committing the ensuing Memoranda to the press, that they may be preserved for the use of future Bibliographers.

In reference to the chronological order of the several editions, or varying impressions, of the Block-Books, which I have adopted in my *Principia Typographica*, I I do not pretend to assert that it is unquestionably correct. It was, however, desirable that some systematic arrangement should be adopted; and I endeavoured to shew in that work, and am still of opinion, that although my classification differs considerably from that of other Bibliographers, it is supported by the facts adduced, and will be found to bear the test of a careful and unprejudiced examination.

In the ensuing pages I have given tracings of the several Paper-Marks (as far as I was able to see them) that occur in the copies of the Block-Books described. The infinite variety and mixed species of marks that occasionally appear, evidently arise from the proprietor of the Wood-Blocks having taken impressions from them from time to time, as copies of the works were required. When, therefore, travelling from place to place, as was no doubt the custom in those days, he would renew his stock of paper at the locality in which he might happen to be. Thence the difference in the quality of the paper, and the variety of the Marks.

The Woodlands, Norwood,
May 5, 1859.

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APOCALYPSIS S. JOHANNIS.

I. SECOND EDITION. *Principia Typographica,* vol. i., pp. 3-18. The blank pages are pasted together, and the designs are coloured. It wants eleven leaves, *viz.* D 1 and 2,—E 1 and 2,—F 1,—G 1,—H 1 and 2,—I 1 and 2,—and K 2. It also wants the second of the duplicate signatures, *a.* "*Domicianus,*" etc.

PAGE I. *Pr. Typ.,* vol. i., pl. II. The breakage at the left corner of the upper border, and split in the right outer border, agree with those in the *Inglis* copy; so likewise does the irregularity of the outer border in the upper part of the last page.

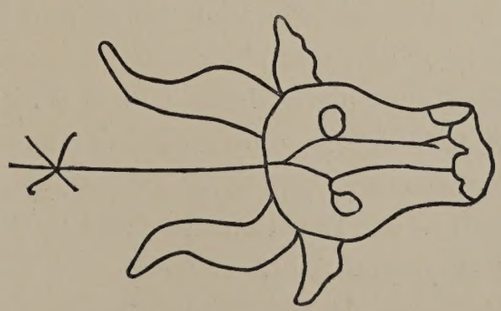
The copy having one of the additional pages, *a,* ("*Hic per novam*",) confirms my opinion that this edition should have fifty pages, as is the case with the *Pembroke* copy. *Pr. Typ.,* vol. i., p. 17.

PAPER-MARKS. The leaves being so firmly pasted, prevent the marks being traced. The only mark was the *Anchor,* of a very similar form to some of those in the *Inglis* copy. *Pr. Typ.,* vol. iii., pl. A.

II. THIRD EDITION. *Pr. Typ.* vol. i., p. 18. A fine and perfect copy. It is uncoloured, and the leaves are pasted together.

PAGE *b* (2). *Pr. Typ.,* vol. i., pl. v. The lower part of the right border is almost perfect; thus proving this copy to be an earlier impression than that in the possession of His Royal Highness the Duke D'Aumale.

PAPER-MARKS. The *Head of the Bull.* All of a similar description to the subjoined, taken from the first page. The tracing is here placed, as are also some of the others in the ensuing pages, *sideways,* to save space.



The mark is very like that among other marks in the *third* edition of the *Speculum, Pr. Typ.,* vol. iii., pl. I.

III. FOURTH EDITION. *Pr. Typ.*, vol. i., p. 21. Uncoloured, and perfect; but the pages are bound up very irregularly.

PAPER-MARKS. *P*, very like those in the *Libri* copy. *Pr. Typ.*, vol. iii., pl. C.

IV. ANOTHER COPY. Coloured and unpasted, but wanting *nine* leaves, *viz.* 1, 10, 18, 20, 28, 29, 30, 39, and 44. It formerly belonged to Pope Pius VI.

V. FIFTH EDITION. *Pr. Typ.*, vol. i., p. 24, and vol. ii., p. 47. Perfect. It is coloured, and the leaves are pasted together. Some of the pages are more lightly coloured than others, and some of the leaves are injured.

PAPER-MARKS. Owing to the leaves being pasted together, the marks are scarcely visible. That on page 1 is a small *P* with *Fleur-de-lis*.

VI. ANOTHER COPY. Coloured and unpasted, but wanting *four* leaves, *viz.* 18, 30, 36, and 46.

PAPER-MARKS. *Small Head of the Bull, with Cross: Grapes, P with Fleur-de-lis;* and *small Serpent,* very similar to that in the *Boone* copy of the *Liber Regum. Pr. Typ.*, vol. iii., p. 170.

At p. 170, vol. iii., I have ventured an opinion, from the design and coarse style of engraving of the *Liber Regum* corresponding very much with that in the *Fourth* edition of the *Apocalypse,* that the former work was executed rather on the confines of Germany than in the Low Countries. The character of the paper-marks in the *Paris* copy of this edition of the *Apocalypse* tends to confirm my opinion.

In the third volume of the *Principia Typographica,* p. 108, pl. T, I have noticed that the mark of the paper of what I have termed the "*Pioche*" copy of the *Sixth* edition of the *Apocalypse* is an *Anchor within a Circle.* When, however, that copy came under my inspection previously to its being sold last year in Wellington-street, I found that it was interleaved with a manuscript description of the designs, and that the *Anchor* mark belonged to that paper, and not to the paper of the work. Hence the necessity of personally* examining these relics of literature. It may be here observed, that symbols *enclosed within a circle* are, I believe, found *only* on paper of Italian manufacture; and though such paper may have been occasionally used for typographical purposes elsewhere, yet, in the numerous copies of the Block-Books assigned to the Low Countries and to Germany, it will generally be found that the paper employed for those works was made in either Holland or Germany.

* The information was sent to me from Paris, as stated *Pr. Typ.*, vol. iii., pp. 107-8.

BIBLIA PAUPERUM.

I. FIRST EDITION. *Pr. Typ.*, vol. i., p. 43, p. 58, and p. 61. Perfect. Some of the blank pages pasted together. It is evidently an earlier impression than the *Inglis* copy, enumerated as No. 2 in "*The Variations of the Editions*," *Pr. Typ.*, vol. i., pp. 50-57. The breakages in the borders in the *Paris* copy do not, in many cases, extend so far, and the splits in the blocks are not so visible; for instance, in *h*, page xxviii., the split is scarcely seen in the right centre design, it being discernible only in the tail of the lion.

PAPER-MARKS. All *Anchors*, very similar to those in the *Inglis* copy. *Pr. Typ.*, vol. iii, pl. E.

II. THIRD EDITION. *Pr. Typ.*, vol. i., p. 59 and p. 62. Perfect. Leaves pasted. It formerly belonged to Pope Pius VI. On examining the designs of this copy, I found that some of them did not agree in their minor details with those of the *Grenville* copy, enumerated as No. 4 in "*The Variations of the Editions*", *Pr. Typ.*, vol. i., pp. 50-57. Without having the two copies before me, I could only make the subjoined memoranda for the purpose of future comparison. They lead me, however, to believe the *Paris* copy to be made up with some of the pages of that described in the *Variations* as the *British Museum* copy, No. 6, and with some pages of other editions.

Page v., *e*. Left border presents the same irregular and broken appearance as the *Grenville* copy.

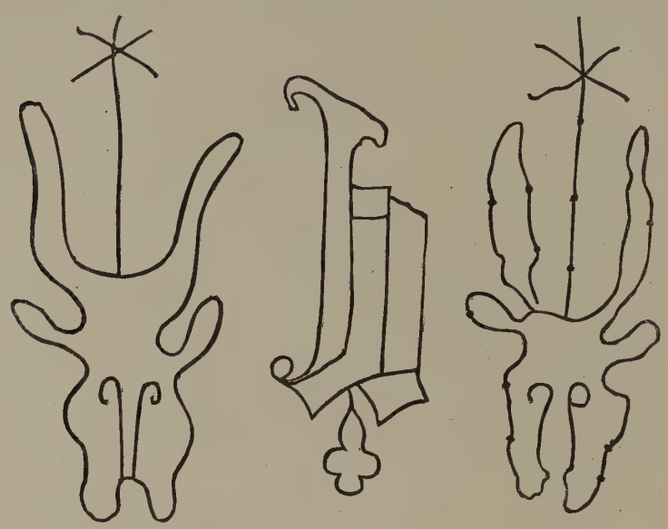
Pages xvii. and xviii., *r* and *s*, correspond more with the *Spencer* B. copy, No. 7. So likewise pages xix. and xx., *t* and *v*.

Page xl., *.v*. The outer border of the last leaf is quite perfect; not so in the *Grenville* copy, *Pr. Typ.*, vol. i., pl. xiii. Thus proving the *Paris* copy to be an earlier impression.

PAPER-MARKS. *Crozier* the only mark; but not very visible, owing to the leaves being pasted together.

III. FOURTH EDITION. *Pr. Typ.*, enumerated as No. 7 in the *Variations*, vol. i., pp. 50-57; and again referred to, vol. i., pp. 59 and 63. The copy is perfect, and unpasted. The sheets are undivided, but put on guards, which give the work a thicker appearance than usual. Nearly all the breakages in the borders and splits in the blocks correspond (some more or less broken) with those in the *Spencer* B. copy. *Pr. Typ.*, vol. i., p. 59.

PAPER-MARKS. All very similar to those subjoined:



Here we have the *Head of the Bull*, of a similar character to those in the *Inglis* copy of the First Edition of the *Speculum*, *Pr. Typ.*, vol. iii., pl. H. The similar *Head* is again referred to, vol. iii., pp. 49-50, as frequently occurring on the pages of books printed by *Ulric* Zell, and occasionally in some of the earliest productions of printing assigned to John Gutenberg at Mentz. The workmen, when fastening the marks on the sieves, were not always particular as to their position: hence the circumstance of their being occasionally upside down, as in the above letter *P*.

IV. SEVENTH EDITION. Coloured, and perfect, with the exception of the first leaf which is of another edition (I think of the *Spencer* A. copy, *Pr. Typ.*, vol. i., p. 50), that leaf having been extracted, and now placed in the *Chatsworth* copy, as particularly referred to, *Pr. Typ.*, vol. i., p. 68*a*. It is of the same edition as the *Lea Wilson* copy of the edition described *Pr. Typ.*, vol. ii., pp. 51-54, but an earlier impression. This copy is evidently the same as that from which Baron Heinecken* obtained his fac-simile, though it is worked off in *black* ink, and is very coarsely executed. That the *Paris* is an earlier impression than the *Lea Wilson* copy, will be seen by comparing the fac-simile in Heinecken with that in the *Pr. Typ.*, vol. ii, pl. LXVII., the break-

* Idée Générale des Estampes, 1771, plate 6, p. 293.

ages in the upper part of the right border being less in the former than in the latter.

If the *Paris* and *Lea Wilson* copies of the edition under consideration were placed side by side, their difference in appearance would lead any person to believe that they *could* not have been taken from the *same* series of wood-blocks. Like the *British Museum* copy of the *Ars Moriendi* (described *Pr. Typ.*, vol. ii., pp. 20-21, pl. LX.), the impressions of the *Lea Wilson* copy have been worked off in black ink, by the common printing press, at a much later period than those in the *Paris* copy, which have been taken off by friction in the lighter material used in the earlier Block-Books. Had I seen that copy before my work was printed, I should have been induced to have given a coloured fac-simile of the last page from the *Paris* copy, with the view of shewing the difference in the appearance of copies worked from the blocks at a later period, and by a different process.

PAPER-MARKS. Owing to many of the leaves being pasted together, the marks are with difficulty seen. On *h* is a *small Head of the Bull;* on *k—q—s,—small Crescent;* on *.p., Circle;* on *.q., small round Bunch of Grapes;* and on *r* and *.v., small Crescent.* These marks are all of a different character from those usually found on the paper employed for those editions of the Block-Books which I have attributed to the Low Countries, and go far to confirm my view, that this edition was executed on the confines of Germany.

V. ANOTHER EDITION. *Pr. Typ.*, vol. ii., pp. 55-57. Perfect and uncoloured. The fac-simile (given in my work) from the *Idée Générale* of Baron Heinecken, is very accurate, which is not usually the case with the fac-similes in that work. The signatures, however, given by him are not accurately drawn, though sufficiently so for the purpose of reference.

PAPER-MARKS. All *P*, very similar to the subjoined tracing. They are all of delicate fabric.

The designs in this edition are evidently of German execution; and the fact of the paper bearing the *P* mark, shews that the paper made in the Low Countries was occasionally used in Germany for the Block-Books.

ARS MORIENDI.

I. ARS MORIENDI. *Pr. Typ.*, vol. ii., pp. 10-13. Perfect, and unpasted. It is an earlier copy than that in the *British Museum.* The left border of the first design is quite perfect, whereas, in the *British Museum* copy, it is partly broken away, see *Pr. Typ.*, vol. ii., pl. LV. The upper part of the text to Design XI. is partly double struck; and the outer right border to Design II. is much broken.

PAPER-MARKS. *St. Katharine's Wheel,* some of them having a pendant ornament very similar to that in the *Hibbert* copy of the *Ars Memorandi, Pr. Typ.*, vol. ii, pl. R.

The *Paris* copy is from the *Mariette* collection. It has a printed title by Mariette, attributing the work to the hand of Lawrence Coster!

When describing the above-named copy in his *Idée Générale,* pp. 406-8, Baron Heinecken makes no mention of the printed title bearing the name *Mariette,* one whose judgment and well-practised eye in Works of Art, at that period, stood pre-eminent. Baron Heinecken was as violent an opponent of the claims of Holland as was Meerman of those of Mentz. It was, perhaps, convenient to the views of Baron Heinecken to make no record of that title-page in which the learned Mariette ventured to assign the engraving of that edition of the *Ars Moriendi* to the hand of Lawrence Coster!

While supporting the claims of Holland to the *Origin** of the Art of Printing, an art so soon after *perfected* in Germany, I have not ventured to assert that Lawrence Coster was an Artist or Wood-Engraver. In all the documents that have been brought forward in favour of Gutenberg, not one has shewn that he was *personally skilled* in the art that he is stated to have discovered. He was an ingenious and rich man, and was also a merchant,

* "THE PHILOBIBLON SOCIETY" has lately distributed among its members a *brochure* from the pen of Mr. Henry G. Bohn. It is intitled "THE ORIGIN AND PROGRESS OF PRINTING. *A Lecture delivered at Twickenham, April* 8, *and repeated by desire at Richmond, April* 21, 1857." Sufficient for the purpose of a Lecture, Mr. Bohn has very lucidly touched upon the *Mentz* and *Harlem* controversy. His observations extend to the illustration of the Art to the present period. The Rev. Charles Hartshorne, of Holdenby, Northamptonshire, a few years since gave an equally interesting Lecture upon the same subject, at the Town Hall of Northampton, to a very large assemblage. On which occasion the late much lamented Earl Spencer took a special interest in the proceedings; and very many of the examples shewn were sent from the magnificent Library at Althorp.

employing the best talent he could obtain; and the result was, that, when he got into difficulties, being no workman himself, others (his own connexions and partner) improved the art and profited by his enterprise, whilst he died a poor man. Lawrence Coster, or the proprietor of the *Speculum*, met with some calamity when in the midst of his labours; and after his death his successors were unable to prosecute the art so successfully commenced.

II. ANOTHER EDITION. *Pr. Typ.*, vol. ii., pp. 14-22. A fine and perfect copy, but the leaves pasted together.

PAPER-MARKS. *Small Bunch of Grapes*, but, owing to the leaves being pasted, not clear enough to trace.

III. ANOTHER IMPRESSION. *Pr. Typ.*, vol. ii., pp. 22-23. A fine and perfect copy, corresponding with that in the *Spencer* library.

IV. ANOTHER EDITION. *Pr. Typ.*, vol. ii., pp. 26-27. One sheet only, containing Design v. and page of text, "*Temptacio de auaricia.*" The text is cut in the same large and bold style as that on the scrolls.

V. ANOTHER EDITION. This has the text in the German language. *Pr. Typ.*, vol. ii., p. 29. It consists of twelve single sheets, each marked with a letter, by way of signature, from *a* to *m*, as subjoined:

a b c d e f g h i k l m

The letters are on the right outer border, within a small square. The first letter, *a*, is on the first page of text, the others are on the designs.

The arrangement of the designs is the same as in the *Renouard* copy, *Pr. Typ.*, vol. ii., p. 17; and the designs themselves are actual fac-similes, as if they had been taken from stereotype plates, with the exception of the inscriptions in the scrolls being in German instead of Latin. Each design and page of text is surrounded by a border of three lines, as in the *Renouard* copy; but no portion of the inner border is shaped. The name "*ludwig* ze Ulm,*" occurs at the foot of the last design.

* LUDWIG HOHENWANG, of whose typographical labours in connexion with the History of Printing at Ulm, a minute detail will be found in the learned work of D. Conrad Dieterich Hassler published at Ulm in 1840. I much regret I did not see that interesting volume ere the *Principia Typographica* was finished, as in the work of Dr. Hassler is also enumerated an account of several productions from the press of Conrad Dinckmut at Ulm: see *Pr. Typ.*, vol. ii., p. 173, where, by a typographical error (the omission of the word *almost*), a mistake occurs in the passage relating to his name as the printer of a block Donatus,—it should read, "we believe *almost* unknown in the annals of Typography."

PAPER-MARKS. The leaves are so pasted together that I could not trace a *small Crown*, the only mark that occurs.

VI. ANOTHER EDITION. *Pr. Typ.*, vol. ii., pp. 36-37. This is probably the series of designs from which those of the preceding editions, numbered II., IV., and V., were copied. They are all of about the same size, the slight differences arising probably more from the shrinking of the paper than from any variation in the dimensions of the wood-block. The pages of text are engraved in the same size as that of the scrolls, resembling the text of the first edition (*Pr. Typ.*, vol. i., pl. xv.), but it is more regular in its form.

PAPER-MARKS. The *Head of the Bull* or *Cow*, all much resembling the subjoined:

CANTICA CANTICORUM.

I. FIRST EDITION. *Pr. Typ.*, vol. i., pp. 77-82. Perfect and uncoloured; the leaves pasted. It is an earlier impression than the *Spencer* copy; the left side of lower border on the first page, as in pl. xv., *Pr. Typ.*, vol. ii., and the right hand lower corner of the last leaf, as in pl. xvii., shewing no breakage.

PAPER-MARKS. All *Anchors*, very like those in the *Inglis* copy of the *Biblia Pauperum*, *Pr. Typ.*, vol. iii., pl. E.

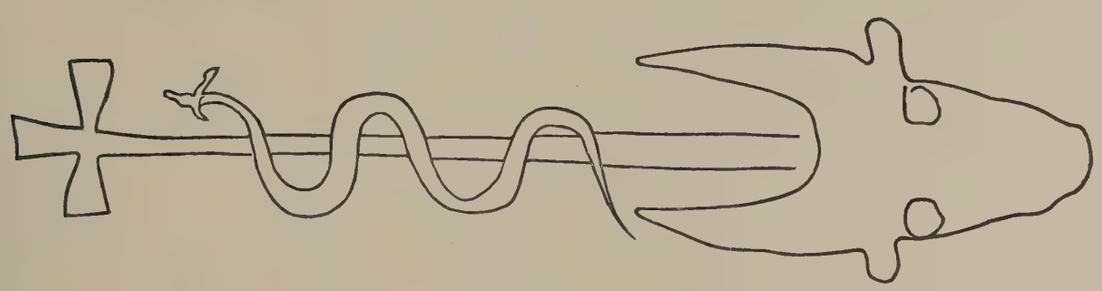
II. THIRD EDITION. *Pr. Typ.*, vol. i., pp. 83-86. Perfect, uncoloured, and unpasted. The impressions are in a lighter coloured material than those in the *Bodleian* copy.

PAGE XI. The upper part of the left outer border is wanting. In page VI. the right side border in both designs is injured; so likewise is the left border in the upper design of page VII.

PAPER-MARKS. A *small round Bunch of Grapes* and a *small Crescent;* very similar to those in the *Paris* copy of the *Biblia Pauperum,* No. IV.

III. ANOTHER COPY. Uncoloured and unpasted; pages irregularly bound. The impressions in this copy are taken off in black ink, which gives the work a much more modern appearance.

PAPER-MARK. Throughout as subjoined, the water-line passing through the centre of it.



ARS MEMORANDI.

I. FIRST EDITION. *Pr. Typ.,* vol. ii., pp. 1-7. Coloured; the leaves pasted. It is perfect, but some of the leaves are bound up out of order. The impressions are taken off in a rather darker coloured material than in the *Spencer* copy, and shew very few breakages in the borders.

PAPER-MARKS. Owing to the leaves being pasted together the marks are very indistinct.

II. ANOTHER COPY. Coloured; the leaves pasted. It is taken off in a darker colour, and is a later impression than the preceding copy. The breakages in the borders correspond very much with those in the *Spencer, Pembroke,* and *Hibbert* copies, *Pr. Typ.,* vol. ii., p. 7. The copy wants *two* leaves, Design 10 (*k* 2) and text (*l* i).

PAPER-MARKS. *Scales with a Circle,* apparently of a rather smaller size than the mark in the *Spencer* copy, *Pr. Typ.,* vol. iii., pl. R. The leaves being pasted together the mark is rendered very indistinct.

III. SECOND EDITION. *Pr. Typ.*, vol. ii., pp. 7-9. Coloured; the leaves pasted together. It wants *four* leaves, viz. Design II., text *b*, Design X., and text *l*. It is an earlier impression than the *British Museum* and *Botfield* copies, not having the split in block of text (leaf *k*). *Pr. Typ.*, vol. ii., p. 9.

PAPER-MARKS. *Scales* on the first and last leaves; the marks on the other leaves are not visible, owing to the pages being pasted together.

ENNDKRIST AND QUINDECIM SIGNA.

THE ONLY BLOCK EDITION. *Pr. Typ.*, vol. ii., pp. 38-46. The two works in one volume. The copy is coloured, and is in a fine state of preservation, with the exception of a few of the leaves which are injured at the lower part. The *Enndkrist* wants *two* leaves, *viz.* pages VI. and XVII.; and the *Quindecim Signa* also wants two leaves, *viz.* VI. and IX. But in lieu of leaf IX. containing the fifteenth sign, "*The Resurrection,*" as given from the *Spencer* copy in *Pr. Typ.*, vol. ii., pl. LIV., another subject, "*The Last Judgment,*" occupying the whole page, occurs in this copy; a circumstance hitherto unnoticed, I believe, by any bibliographer!

PAPER-MARKS. ENNDKRIST: *Scales within a Circle,* and a *large Head of the Bull with Flower.* QUINDECIM SIGNA: the *Scales within a Circle* is the only mark. From the position of the paper-marks, the impressions do not appear to have been worked off by *single* sheets, but in *gatherings.* The binding, however, prevented my ascertaining this with correctness. It may therefore be that the two works were, as supposed by Baron Heinecken, published together.

EXERCITIUM SUPER PATER NOSTER.

I. FIRST EDITION. *Pr. Typ.*, vol. ii., pp. 137-139*b*. A more forcible example of how unsafe it is to depend upon fac-similes, unless one feels certain that they have been executed under the personal inspection of the author in whose work they appear, cannot be shewn than in the fac-simile I gave (*Pr. Typ.*, vol. ii., p. 139) of the Block-Book under consideration. Through the kindness of the Proprietor of the *Illustrated News*, I obtained the loan of the wood-block which had been used as one of the illustrations of the *History and Art of Wood-Engraving*, by William Chatto, appended to the *Gems of Wood-Engraving*, published in 1849, by W. Little.

The engraving, however, in the original is of a totally different character from that of the fac-simile. It is delicately and admirably engraved, much resembling the style of the designs in the *First Edition* of the *Ars Moriendi*, of which two very correct fac-similes were executed under the inspection of the late much lamented Baron von Westreenen, from the copy at Harlem, *Pr. Typ.*, vol. i., pl. XIV. and XV. The coarseness of the engraving in the fac-simile given by Mr. Chatto induced me to think that it had been executed at a much later period.

Over each design of the work are four lines of text, forming the upper portion of the page. The margins of the leaves are all cut away, and the leaves are pasted on the reverse of the leaf on which a descriptive Latin text to each design is written. The MS. text appears to be coeval with the work.

PAPER-MARKS. An *Anchor* occurs on Designs I., IV., VI., and VII.; a *Crossbow* on pages of text, 1, 3, 6, 7, and 9. The *Anchor*, a mark very seldom occurring in any of the productions of Germany, tends to confirm my humble opinion that the work was executed in the Low Countries; and after having now had the opportunity of examining the original, I think that Santander was fully justified in stating that the work "*bears the marks of the highest antiquity*," in respect to the comparative period of the execution of such xylographic productions. *Pr. Typ.*, vol. ii., p. 139*a*.

II. ANOTHER EDITION. *Pr. Typ.*, vol. ii., p. 139*b*. It wants the first and fifth pages. The execution of this edition is of a much later period than the preceding. It is of a totally different character from that in any Block-Book

that I have seen; and has more the appearance of the work of *stencilling* than wood-engraving, partaking somewhat of the style of the execution of the *Ciromantia.* Though the designs represent the same subjects as in the preceding edition, they are not accompanied by any engraved text; the inscriptions on the scrolls being *written,* sometimes in Flemish and sometimes in Latin, occasionally intermixed; and underneath each design is a manuscript description in Flemish, extending generally to ten lines.

Paper-Marks. Owing to the designs being mounted on a leaf of the same paper on which they were taken off, I could not trace the marks; and the only one I could make out, is an *Anchor* on the reverse of the second and fifth leaves.

DIE KUNST CIROMANTIA.

THE ONLY EDITION. Two Impressions. *Pr. Typ.*, vol. ii., pp. 84-95.

I. Having the name "*irog scapff*" at the foot of the last leaf.
II. „ „ "*iorg schapff*" at the foot of the last leaf.

Having now had the opportunity of comparing the designs in the two impressions, I find that all the breakages in the borders correspond, except in one or two very trifling instances. That fact at once proves that there were not *two editions* of the work, as conjectured by me, *Pr. Typ.*, vol. ii., pp. 90-91. The breakages at the corners of the pages may have been caused by imperfect printing; and thus it becomes very difficult to decide which impression should take the priority.

On examining the text in the name at the foot of the last page, I find that it formed no part of the block. It looks as if it had been composed of *moveable wood* or *metal type;* consequently, the error in the spelling of the name "*irog scapff*" may have been occasioned by the falling out of the letters during the process of working, the pressmen reinserting them carelessly. If that was the case, the impressions with the name "*iorg schapff*" rightly spelt would take the precedence.

Copy I. Corresponds with that in the *Spencer* library, *Pr. Typ.*, vol. ii., pl. lxxix. and lxxx. It has been worked off on a coarse paper, of a brownish tint, and, like the *Spencer* copy, bears *no* paper-mark.

Copy II. This is of a much larger size. The paper is of a superior quality, except the outer leaves (a single sheet), which are of a coarse yellow colour, so as to form the cover to the volume.

Paper-Marks. *A large Crown with sides enclosed, and Cross above. A large Head of the Bull without indication of the eyes or nostrils.*

I am very much inclined to think that this work was not engraved on wood, but rather on some metallic substance. The absence, comparatively, of breakages in the borders strengthens my opinion. The *wood-blocks,* by constant use, often split, and were otherwise injured, which would not be the case with *metal* blocks.

DE GENERATIONE CHRISTI.

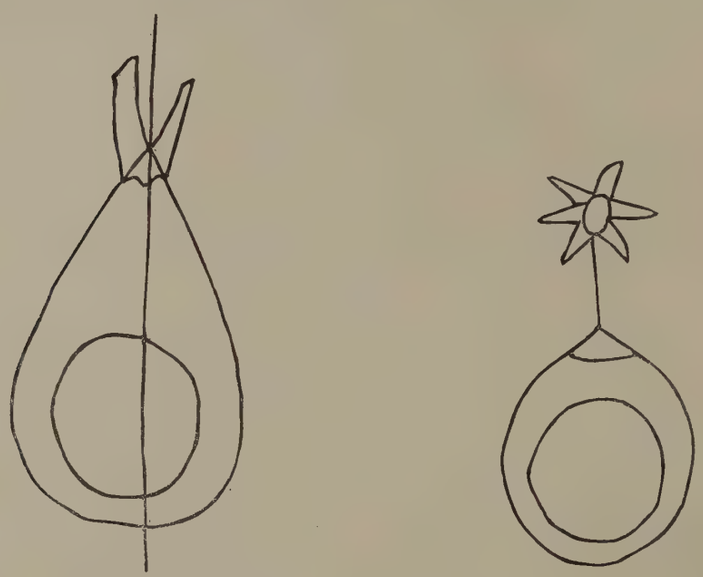
I. Same Edition as the British Museum Copy. *Pr. Typ.*, vol. ii., pp. 63-70. A remarkably fine, unpasted, uncoloured, and perfect copy; the impressions are taken off in a light brown ink. It is an earlier impression than that in the British Museum, as proved by the lower border of the last leaf in the latter copy not being perfect.

Paper-Marks. The *Head of the Bull,* all of a very similar character to the subjoined:

The paper is of that peculiarly stout texture used in some of the editions of the earlier Block-Books, and in the books printed by Ulric Zell, as also in a few of the early books from the press of Fust at Mentz.

II. Another Edition. *Pr. Typ.*, vol. ii., pp. 70-71. It is the copy formerly in the possession of Girardot de Prefond, from which Heinecken obtained the notice for his *Idée Générale,* etc., pp. 378-83. It is perfect, and the impressions have been worked off in black ink by the ordinary printing press.

Paper-Marks. On some of the leaves occur the subjoined marks, and on others is the shield of arms very similar to that shewn in the following description of the edition of the *Vita Christi.*

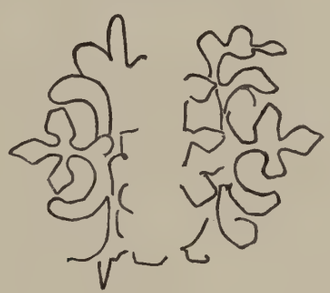


The line in the centre of the left mark shews the upright line of the sieve to which the mark is fastened. The marks are usually placed between the upright wires, so as not to interfere with the design of the mark.

VITA CHRISTI.

I. AN EDITION. *Pr. Typ.*, vol. ii., pp. 142-3. The thirty-two small octavo pages are arranged in their order, and mounted on one large sheet. The fac-similes in the *Pr. Typ.*, of one of the designs and one of the pages of text were, as I have stated, taken from tracings made by my friend Mr. Henry Foss in 1817. As in those tracings Mr. Foss had not carried the black border all round the pages, I was led into the error of supposing that the pages of text had no borders.

PAPER-MARKS. On the first leaf is an oval mark formed of the *Fleur-de-lis*, and on the second a portion of a shield of arms. The subjoined are the only marks I could trace, and they are imperfectly done owing to the leaves being pasted on thick paper.



II. ANOTHER COPY. This comprises the sixteen pages of text of the same work, taken off on one sheet. The breakages in some of the borders prove that they were printed off after they had been used with the designs. The thickness of the paper prevents the paper-marks being seen.

DAS LEBEN DES MENSCHEN.

A UNIQUE BLOCK-BOOK OF FOUR ENGRAVED PAGES. Small Folio.

The series of designs in each page are intended to represent the Life of Man in the present and future state. Those in the upper part shew the progress and ulterior happiness of the Good; while the lower designs depict the sorrows and final sufferings of the Bad. A descriptive text, in scrolls, is intermixed with the figures; and at the corner of each design is a letter, the series in each page forming the alphabet.

The four pages were probably issued for educational purpose, in the same way as the pictorial alphabets are published at the present day. On reference to the *Principia Typographica*, vol. ii., p. 166, it will be seen by the wood-engraving of the figure representing, and marked with, the letter P., that I considered the series of designs to form *an Alphabet* of the same size as that fac-simile; but on examining the various designs, I find they do not, like the P from the corner of the first page of the first sheet, take the *form* of the letter attached to them. The inaccuracy of description here referred to affords another instance of the necessity of an author's personally examining the objects upon which he desires to give accurate information.

Paper-Marks. The subjoined is the only one.

SINGLE WOOD-ENGRAVINGS.

That XYLOGRAPHY with block type was practised in FRANCE at an earlier period than is generally supposed, is proved by the existence of a small folio leaf preserved in the Bibliothèque Impériale. It consists of a BONNET SONG, and is executed in two columns, the first headed by a wood-cut representing a man holding a pole, on which are affixed some bonnets or caps, and others before and behind him. The text commences beneath the design, as subjoined:

"Que cornettes ou le bruit."

This xylographical relic originally formed a sheet of *two* leaves. A small portion of the second leaf is attached to it. It has evidently been taken from the cover of an old book. A description of the leaf is given in the *Magasin Pittoresque,* pp. 377-80, and in the *Recueil de Poésie,* vol. iv., pp. 226-232.

PAPER-MARKS. *P* with *large Flower.*

The Print Department in the Imperial Library is, I believe, particularly rich in very early specimens of single wood-engravings. As, however, the examination of the Block-Books in that Library was more particularly the object of my inquiries, I withdrew from an examination of those xylographic relics, in the hope that, at some future time, they may form a prominent feature in the researches of others more capable of entering into their merits as resuscitated memorials of an earlier art developed in the History and Progress of Wood-Engraving. Such a publication would form a valuable addition to the labours of one whose life was devoted to the love of Art, without the least desire of making it a mere matter of pecuniary advantage. The name of WILLIAM YOUNG OTTLEY will be ever honoured by all who are capable of appreciating the elegant taste of those whose artistic feelings have conveyed to the uninitiated something beyond the mere outline of ordinary design.

FRAGMENTS OF DONATUSES.

PRINTED ON VELLUM WITH MOVEABLE TYPES.

These typographical relics are mentioned briefly, because I found that, in the *Principia Typographica*, the references as to the number of lines in each page are not quite correct. I can only account for the errors, though very trifling, by stating, that, so many years having elapsed since the notes were taken by my Father, I fear some of his memoranda got misplaced.

I. Four Pages of 30 lines each. *Pr. Typ.*, vol. i., p. 142, pl. xxvii., No. iii.

II. Ten Pages of 28 lines each. *Pr. Typ.*, vol. i., p. 140, pl. xxvi., No. iii.

III. Eight Pages of 27 lines each, in the same type as the *First Edition* of the *Speculum*.

IV. Sixteen Pages of 27 lines each. Some of the pages much injured.

V. Eight Pages of 24 lines each. *Pr. Typ.*, vol. i., p. 144, pl. xxviii., No. iii. The type in the original shews a broader face than that in the fac-simile.

VI. — Pages (?) of 27 lines each. *Pr. Typ.*, vol. i., pl. xxvii., No. iv.

VII. Four Pages, *folio*. In type of the same character as that used by Pfister at Bamburg. *Pr. Typ.*, vol. ii., p. 181, Nos. ii. and iii.

VIII. Eight Pages, of 35 lines in a page, *folio*. Printed at Mentz by Peter Schoieffer de Gernsheim. *Pr. Typ.*, vol. ii., pl. lxxxix., No. iv.

IX. Four Pages, of 33 lines in a page, *folio*. The edition appears to be in the same type as the preceding, but of a *smaller width* and ruder than the edition of which a fac-simile is given in the *Pr. Typ.*, vol. ii., pl. lxxxix.

X. Two Pages, of 30 lines each, *folio*. The first leaf of a much later edition (with signature *a* 1).

DOCTRINALE.

PRINTED ON VELLUM WITH MOVEABLE TYPES.

Eight Pages of 32 lines each. *Pr. Typ.*, vol. i., p. 136, pl. xxv., Nos. ii. and iii.

SPECULUM HUMANÆ SALVATIONIS.

A SERIES OF WOOD-ENGRAVINGS, ACCOMPANIED WITH DESCRIPTIVE TEXT.

I. THIRD EDITION (SECOND LATIN). Printed in part with moveable type, and in part from wood-blocks. *Pr. Typ.*, vol. i., p. 152, pp. 161-167. Perfect and unpasted. It was formerly in the *Bibliothèque de Sorbonne,* and has some manuscript notes inserted in illustration of the work, executed about the close of the fifteenth century.

PAPER-MARKS. Very similar to those in the *Spencer, Rendorp,* and *Hibbert* copies. *Pr. Typ.*, vol. iii., pl. I., K., and L.

II. ANOTHER COPY. It is perfect, and has the Royal Arms of France on the sides.

PAPER-MARKS. Of a similar character to those in the preceding copy.

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